

...SHARE A PEAST OF THE IMAGINATION WITH ME

Scenario for a documentary film

At the heart of this proposed scenario lies the idea of uniting all the cultural events which will be taking place in Moscow from September 26- to November 10, events dedicated to the U.N. Year of Peace: the exhibition "Creative Artists for Peace"; public inter-active events in the pedestrian mall on Old Arbat Street, and outside the giant video screen on Kalinin Prospect; gala concerts at the Olympic Sports Centre; into a single series of joint activities which would involve a significant proportion of Moscow's population, then the entire nation, and finally, inter-acting with a mass audience abroad by means of live space bridges.

LIFE, THEY SAY, IS A PARTICULAR FORM OF MATTER IN MOTION

(A stream of people with a flaming torch rushes out into the Manege Square next to the Kremlin, which is teeming with people. It moves quickly from the Historical Museum to the Central Exhibition Hall).

THERE IS FOR EXAMPLE MATTER SUCH AS THIS:

(Well-known creative artists and members of the diplomatic corps watch as the flame moves towards them).

OR--SUCH AS THIS:

(The Eternal Flame at the Kremlin Wall and the flaming torch are brought together in one frame).

THERE ARE FORMS SUCH AS THESE:

(A grey-haired runner passes the torch to a young man, who hands it to a young woman, who, in turn, passes it to two adolescents).

~~XXXX~~ OR SUCH AS THIS:

(A giant videoscreen on Kalinin Prospect shows the ceremony of the delivery of the Peace Torch to the heads of state brought

to Moscow by the first planetary relay race--the first Earth Run--to the people thronging the streets below).

THE MAIN THING IS MOVEMENT! THE SPIRIT OF CHANGE...

(The Moscovites wish the runners who have brought the Peace Torch to their city a good journey. The runners will run across 60 countries in 85 days.)

(The Peace Torch, lit on the 16th of September in front of the U.N. building in New York will be delivered to Moscow on September 24. On September 26 the participants in the first Earth Run will begin start from the Luzhniki Sports Stadium with an escort of Soviet runners. They will stop at the Manege ~~to~~ during the opening ceremony of the Exhibition, and then bring the torch to the place where a ceremonial bowl will be lit from its flame. The flame will burn until the end of the first Earth Run on December 11. Since Central TV will be covering the entire ceremony, it would seem appropriate to include only a short segment of the relay race near the Central Exhibition Hall).

Posters, programmes, brochures, invitation tickets in people's hands, a moving electronic tickertape, video screens and voices resounding everywhere--all this leaves no doubt that we are attending the ceremonial opening of the "Creative Artists for Peace" exhibition.

WHAT INCREDIBLE DIVERSITY--A FEAST FOR THE EYES INDEED

(All the existing creative unions ~~and~~ in the land and ~~and~~ the emerging Union of Designers contributed to the creation of the Exhibition sponsored by the Ministry of Culture of the USSR).

The rhythm set by the Relay Race does not abate in the enormous, spacious Manege exhibition hall: the film-makers having moved the filming of nearly a dozen ~~fix~~ motion pictures from Moscow film studios to the Central Exhibition Hall;

begin interacting with the public; the artists then take over the initiative--here you can see them preparing prints using a printing press and then ~~sxxxxxx~~^g sining them on the spot, while others record scenes of human contact, giving away the drawings to their "models." The architects have created a real cafe in the centre of a huge model of a city square where you can have a glass of juice and take part in a discussion on the subject of the "ideal" dwelling; the designers have created their own cafe, where an electronic menu is served in addition to the ordinary one. Children have begun building their own little town: they are sawing boards and nailing them together, painting, working on lighting, and sowing things on a sowing machine. (They will complete it by the closing day of the Exhibition, in 45 days, while receiving several children's delegations from different countries, visiting the exhibition and getting them involved in the creative process).

People with serious expressions look down at all this feverish activity from framed canvases--warriors of bygone battles or from the planet's hot spots--and the realization of the absurdity of war overtakes the visitor with the shock of the obvious...

(The Central Exhibition Hall will amaze the public with the expansiveness that will unfold before their eyes. All the partition will have been removed. The exhibits of the creative unions give the impression of being in an enormous artistic studio workshop, inspiring not only the urge to examine the display, but to ask questions, share impressions and, finally, get down to actually creating something yourself. This is exactly what the organizers of the Exhibition have programmed in advance.

As already mentioned, the film-makers will initiate dynamic interaction with the public. The film crews of the Mosfilm Studios, Gorky Studio, Soyuzmultfilm (Animated Cartoons) will set up their

equipment and will actually conduct live shoots in front of the audience.

Animated cartoon makers will find their fans and bring them into close interaction. The magic of the most popular of the arts itself will help create a communication style, which will be taken up and developed by the rest of the creative unions).

Late evening. The Exhibition Hall is empty. A group of leading creative artists (a writer, an actor, a poet, a film-director, and a musician) have gathered at a stand where various kinds of equipment are displayed: a personal computer, VCRs, screens, telephones. English and Russian can be heard. Trim, rather reserved staffers of the Academy of Sciences explain to the creative artists how the new channel of communications works, making it possible to transfer an image by ordinary telephone wire with the aid of a computer.

A new communication session begins. On the screens there appear the frozen images of speakers, one after another slowly filling out the screen. Gradually the audience livens up, tension melts away, because the images sent from "the other side" are faces of we know well--Ray Bradbury, Paul Newman, Jane Fonda... In California (that's where the link is, with Teleport in the city of San Francisco) a new day begins.

(Members of the staff of the All-Union Institute of Applied Automatic Systems of the Committee for Science and Technology of the USSR and the Academy of Sciences of the USSR at the request of the Ministry of Culture have agreed to help serve the "electronic cafe" together with the architects, designers and film-makers. A variety of communication sessions will be included in the "menu" of the cafe: Tair Salekhov will want to communicate with Arno D. Outrive, President of the Salon des arts, in Paris,

N. Ponomaryov--with Roge Somville (Belgium), Elem Klimov--with the American director Koppolo, while the All-Union Theatrical Society, which will make public on its day of the exhibition the correspondence between Tairov and Eugene O'Neil, has booked a communication session with the Eugene O'Neil Centre in New London, Conn., where a play by the Soviet playwright Rustam Ibragimbekov is being produced ~~under the supervision~~ and the author has been invited to supervise the rehearsal. No doubt he will have much to tell the audience in Moscow. Other creative unions have also made their particular orders that are brought together in the Menu, so that ~~there will be~~ ^{there will be} ~~thxsufficient~~ material for more than one exciting episode ~~is~~ for the film.

A deserted Kalinin Prospect. The same sequences are slowly unfolding on the giant videoseen brightly flaming in the night. In the Within the multi-storey building that houses the Soviet Union's first home-produced videoseen crews of experts and technicians are busy with preparations for the first experiment, in their experience, in conducting a new type of "bridge." From the explanations ~~of~~ given by the Academy of Sciences personnel (who are preparing leading cultural personalities for a real, live communication session with their counter-^{well-known} parts in California) the leading Soviet satirical comedian makes the unexpected conclusion that now that with the new channel of communication at his command, the man with gift to make people laugh can now compete with those who have power to intimidate... In fact this conclusion will be one of the subjects of discussion between Soviet cultural personalities and their counterparts in other countries.

A string of children told to go into "Nowhere" by a dying scientist from a planet destroyed in a nuclear war is moving from one videoseen to another. The final episode from the

film "Letters of a Dead Man" by the Soviet director Konstantin Lopushansky ^{is} are watched by groups of Soviet and American children, who stand on the "city square" of the Exhibition in the Manege.

Rolan Bykov made up as the main character in the film appears among the children to lead their moving single file, across the stage of the Exhibition, and the two ~~streams~~ streams of children--one on the videoscreens and the other--in real life blend together. One of them on the "beyond" side of reality, the other--~~on~~ still on "this" side... Roland Bykov will address the audience to discuss the main theme--the sense ^{men} ~~lost~~ sense of fathership lost by those grown up who are still developing new types of mass annihilation, overkill weapons, thereby dehumanizing themselves to become soulless robots, automations.

What needs to be done to make those sophisticated egg-heads who are responsible for the creation of truly unique "space-age technology," see the possibility opportunities for its alternative, constructive uses, and have courage to do so.

The giant videoseen on the Kalinin Prospect has already been "tested" during the live broadcasts of the "12th Floor" programme, but its potential, and, ~~primarily~~, most importantly, its future development as a unique communicator still remains to be fully appreciated or even understood.

Thus, our documentary film will show for the first time how such a videoseen can be used to combine, bring together on its surface seemingly unconnected events and their participants occurring at different ends of the world. ^{opposite}

The City Party Committee has discussed and approved the special memorandum ~~for~~ calling for the setting up of similar videoseen at all the pedestrian malls in Moscow, and later

other major Soviet cities.

An interview with Boris Yeltzin, Alternate Member of the Politbureau of the CC CPSU, First Secretary of the Moscow Party Committee follows.

The electronic videoscreen on Kalinin Prospekt draws people in the arts into so-far unprecedented forms of communication with the crowd in the street, that is acquiring a language of its own. Documentary episodes of the action unfolding on Kalinin Prospekt and the pedestrian mall on Old Arbat are ^{take place} occurring to the accompaniment of a sound track of a "brain storming", ^{whose} during which participants, unseen to us, are putting together the script of the carnival:

- SHALL WE DRESS MILITIAMEN AS BUFFONS PERHAPS?
- OR AS PIRATES PERHAPS
- PEOPLE WILL GET THE WRONG IDEA
- OR AS REVOLUTIONARY SAILORS...
- SHALL WE APPROACH THE SCREEN ON STILTS AND ASK THAT MERCILESS QUESTION OF OUR CULTURAL PERSONALITIES
- WHY DON'T WE INVITE TURKMENIANS IN TRADITIONAL COSTUME, AND LET THEM DISTRIBUTE SUGAR MELONS AND LET THEM DANCE
- WHY DON'T WE LET A WANDERING BAND LOOSE?
- HOW ABOUT SETTING UP A MOCK-UP OF THE IDEAL YOUTH HOUSING COMPLEX. RIGHT ON KALININ PROSPECT...

FROM TIME TO TIME WE "SUDDENLY" NOTICE THAT PART OF THIS STREAM OF DISCUSSION HAS ACTUALLY BECOME A REALITY: A YOUNG MAN IN TRADITIONAL TURKMENIAN DRESS IS INDEED CUTTING UP HIS SUGAR MELONS AND HANDING THEM OUT TO PASSERSBY; ... and this attraction has apparently been also been devised by someone--lying on the pavement is a flat escalator which is slowly moving; one by one

one by one people in the crowd step onto it and "float" towards the screen; at the end of the screen is a videocamera that transmits the image to this videoscreen to enable people in the crowd to see what is happening to themselves and every member of the crowd can see for the first time in his life as he moves in on himself blown up to larger than life proportions...

(more)
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